THE ABC of Home Painting

PUBLISHED BY
THE SHERWIN-WILLIAMS CO.

AVERY LIBRARY
COLUMBIA UNIVERSITY

AISLE
A
6C5C
.H59
1915

The ABC of Home Painting

THE SHERWIN-WILLIAMS CO.

PAINT AND VARNISH MAKERS

FACTORIES: CLEVELAND, CHICAGO, NEWARK, MONTREAL, LONDON, ENG.

SALES OFFICES AND WAREHOUSES IN PRINCIPAL CITIES

Copyright 1915

THE SHERWIN-WILLIAMS CO.

COLUMBIA UNIVERSITY

A Real Guide Book To Home Up-Keep

THE painting instructions set forth in this book have been prepared by a practical painter who is able to write in the language of the home owner. Most books on painting are so full of the terms of the trade that nobody but a painter can understand them. There is not a single technical word or phrase used in these instructions. Any one can understand them and follow them.

The Sherwin-Williams Co. makes a complete line of home finishes — a paint, stain, enamel or varnish for every surface in and around the home. Each comes all ready to apply and in such sizes of cans that you need buy only the quantity you need for your purpose.

The more important painting work around a home should be done by an experienced painter, but the little jobs can be done by any one. Just get the right Sherwin-Williams Product for the surface to be refinished and follow the instructions here set forth.

What do you wish to paint?

To assist the home owner in readily finding the particular S-W Product required for the surface to be painted, varnished, stained or enameled, the different surfaces are listed in alphabetical order.

A

SURFACE	Page
Andirons	35-*a*
Automobiles	
To clean brass	16-*e*
To dress top	17-*b*
To dress leather	16-*f*
To refinish	17-*a*

B

Baby Carriages	
To enamel	19-*b*
To varnish	16-*g*
To restain	20-*a*
To finish hood	17-*b*
Barns	
Exterior	11-*a*, 11-*b*, 14-*d*, 14-*e*
Baskets	
To stain and wax	18-*b*
To enamel	19-*b*
To restain	20-*a*
Bath-Tubs	
Exterior	32-*b*
Interior	34-*a*
Beds	
To refinish	20-*a*
To enamel	19-*b*
Benches	15-*c*
Bird Cages	34-*c*
Blinds	
Wood	11-*a*, 11-*b*, 14-*e*
Iron	16-*c*, *d*
Boats	
To varnish	14-*a*
To paint	11-*a*, 11-*b*
Boilers	
To protect	35-*b*
Brass	
To clean	16-*e*

B

SURFACE	Page
Bookcase	
To stain	18-*a*
To restain	20-*a*
To enamel	19-*b*
To varnish	19-*a*
Brick	14-*c*
Buggies	
To refinish	17-*a*

C

Canoes	
To varnish	14-*a*
To paint	11-*a*, 11-*b*
Canvas Wall Coverings	26-*c*, 27-*a*
Carriages	
Exterior	17*a*, 17-*b*
Ceilings	
Porch	14-*a*, 11-*a*, 11-*b*
Interior, plaster	26-*c*, 32-*a*, *c*, *d*
Interior, metal	31-*b*
Cellars	32-*d*
Chairs	
To enamel	19-*b*
To paint	23-*a*
To stain	18-*a*
To varnish	19-*a*
To refinish	20-*a*
Chandeliers	34-*c*
Chicken-Houses	
Exterior	11-*a*, *b*, 14-*d*, *e*
Interior perches	15-*a*
Chimneys	
Concrete	14-*c*
Clothes Reels	16-*b*
Clothes Posts	16-*b*
Concrete	
Exterior	14-*c*
Floors	34-*d*

Consult this index

C

SURFACE — Page

Corn-Cribs — 14-*d*
Cornices, Metal — 15-*f*
Croquet Mallets — 14-*a*
Cupboards — 23-*a*

D

Dancing Floor — 24-*b*
Desks
- To restain — 20-*a*
- To revarnish — 19-*a*

Dog Kennels
- Exterior — 11-*a*, *b*, 14-*e*

Doors, Exterior
- To enamel — 14-*b*
- To paint — 11-*a*, *b*
- To stain — 13-*b*
- To varnish — 14-*a*
- To stain Mahogany — 13-*c*

Doors, Interior
- To enamel — 19-*b*
- To paint — 23-*a*
- To stain — 18-*a*
- To varnish — 19-*a*
- To stain Mahogany — 19-*a*

E

Electric Fans — 34-*c*, 16-*e*

F

Fabrics
- To stencil — 31-*a*

Farm Machinery — 16-*b*
Fence-Posts — 14-*e*, 16-*a*
Fences
- Wood — 14-*d*, 16-*a*
- Iron — 16-*c*, *d*

Fire Escapes — 16-*d*
Fishing-Rods — 14-*a*
Flag Poles
- Concrete — 14-*c*
- Metal — 16-*d*
- Wood — 11-*a*, *b*

Floors, Interior
- To finish Concrete — 34-*d*
- To grain — 26-*a*
- To oil — 26-*b*
- To paint — 24-*c*
- To stain (new) — 24-*a*
- To refinish — 24-*d*
- To wax — 24-*b*
- To varnish — 23-*b*

F

SURFACE — Page

Floors, Porch
- Wood — 13-*a*
- Concrete — 34-*d*

Flower Boxes — 11-*a*, *b*
Flower Urns
- Plaster — 14-*c*
- Metal — 15-*f*

Foundation — 14-*c*
Furnaces — 35-*b*
Furniture
- (See Woodwork, Interior)

G

Garages
- Metal — 15-*f*
- Wood — 11-*a*, *b*
- Concrete — 14-*c*

Garbage Cans — 15-*f*
Garden Seats
- Concrete — 14-*c*
- Wood — 15-*c*

Gas Jets
- To gild — 34-*c*

Gates
- (See Fences)

Gold
- To clean — 16-*d*

Golf Clubs — 14-*a*
Grain Houses
- Exterior — 14-*d*

Gutters and Drain Spouts — 15-*f*

H

Harness — 16-*f*
Hat Racks
- (See Chairs)

Half-Timbers — 15-*e*
Hot Beds
- Exterior — 11-*a*, *b*
- Interior — 16-*a*

House, Exterior — 11-*a*, *b*, 14-*c*, *d*, *e*

I

Ironwork — 16-*c*, *d*

K

Keene's Cement, Enamel
- Finish for — 32-*b*

Index—Continued

L

SURFACE — Page

Ladders 16-*b*
Lattice Work . . . . . 11-*a*, *b*, 15-*e*
Lawn Mower 16-*b*
Lawn Roller 16-*b*
Leather 16-*f*, 17-*b*

M

Mail Boxes . . . . . 11-*a*, *b*, 15-*f*
Metal Exterior . . . . . 15-*f*, 16-*c*, *d*
Muslin
To paint 26-*c*, 27-*a*

P

Pergolas . . . . . 11-*a*, *b*, 15-*e*
Picture Frames
To gild 34-*c*
Plaster . . . . . 26-*c*, 27-*a*, 31-*b*, 32-*a*, *c*, *d*
Plaster Board
(See Plaster)
Porch Furniture 15-*c*
Pumps
Wood . . . . . 11-*a*, *b*, 14-*e*
Iron . . . . . 16-*b*, *c*

R

Radiators 35-*b*
Rafters 15-*e*
Refrigerators
(Exterior, See Woodwork, Interior)
Interior 34-*a*
Relief Work
Metal 31-*b*
Plaster 31-*b*
Roofs
New 15-*d*
Old 14-*e*
Tin 15-*f*, 16-*d*

S

Screens 15-*b*
Sheds . . . . . 14-*d*, *e*
Sheeting, Tin and Metal . . . 15-*f*, 16-*d*
Shelves 23-*a*
Shingles
To stain 15-*d*
To paint 14-*e*
Shutters . . . . . 11-*a*, *b*, 14-*e*

S

SURFACE — Page

Siding
New 11-*a*
Old 11-*b*, 14-*e*
Rough 15-*d*
Sign Boards . . . . . 11-*a*, *b*, 15-*f*
Silos
Exterior
Wood . . . . . 14-*d*, *e*
Metal 16-*d*
Concrete 14-*e*
Interior 15-*a*
Silver, To Clean 16-*e*
Sinks 34-*a*
Sleds 16-*b*
Sleighs 16-*b*
Sprinkling Cans 15-*f*
Steel, Ceilings of 31-*b*
Step Ladders 16-*b*
Steps 13-*a*
Store Fronts . . . . . 16-*c*, 11-*a*, *b*
Storm Porches . . . . . 11-*a*, *b*
Stove Pipes 34-*b*
Stucco
Exterior 14-*c*
Summer Houses . . . . . 11-*a*, *b*, 14-*e*, 15-*e*
Swings 15-*c*

T

Tables
(See Woodwork, Interior)
Tennis Racquets 17-*f*
Tin Sheeting 15-*f*
Tools and Implements 16-*b*
Trunks 14-*a*

W

Wagons 16-*b*
Walls, Exterior
Brick 14-*c*
Cement 14-*c*
Concrete 14-*c*
Stucco 14-*c*
Weather Board . . . . . 11-*a*, *b*, 14-*e*
Wood, Siding
Old 11-*b*, 14-*e*
New 11-*a*

Index—Continued

W

SURFACE — Page

Walls, Interior
- To enamel ... 32-*a*
- To kalsomine ... 32-*d*
- To mottle and blend ... 27-*a*
- To paint, flat ... 26-*c*
- To stain (wood) ... 18-*b*
- To stencil ... 31-*a*
- To varnish (wood) ... 19-*a*
- To water paint ... 32-*c*

Water Pipes ... 35-*b*

Water Tanks ... 35-*b*

Water Towers ... 11-*a*, *b*, 16-*d*

Wheelbarrows ... 16-*b*

Wicker Work
(See Baskets)

Windmills ... 11-*a*, *b*, 16-*d*

Woodwork, Exterior
- To paint
  - New ... 11-*a*
  - Old ... 11-*b*
- To stain ... 15-*d*, *e*
- To varnish
  - New ... 14-*a*
  - Old ... 14-*a*
- To give Mahogany finish ... 13-*c*

Woodwork, Interior
- To enamel ... 19-*b*
- To give Mahogany finish ... 19-*c*
- To grain ... 20-*b*
- To paint ... 23-*a*
- To refinish ... 20-*a*
- To stain ... 18-*a*
- To varnish ... 19-*a*
- To wax finish ... 18-*b*

Miscellaneous

SURFACE — Page

Automobiles and Other Surfaces
- To wash ... 17-*c*
- To polish ... 17-*d*
- To dust and polish ... 17-*e*

Brushes
- Exterior ... 10-*c*
- Interior ... 40-*b*

Color Plate Effects ... 43-44-47-48

Don'ts ... 41-42

Drying ... 39-*b*

Estimating
- Interior ... 37-*a*
- Exterior ... 10-*d*

Filling Cracks in Plaster ... 39-*d*

Furniture and Woodwork
- To wash ... 37-*e*

Insecticides ... 49

Paints, How to Apply
- Exterior ... 10-*b*, *c*
- Interior ... 40-*b*

Preparing Surfaces to be Painted
- Exterior ... 10-*a*
- Interior ... 39-*a*, 40-*a*

Removing Paint and Varnish ... 40-*a*, 10-*a*

Rubbing ... 39-*c*

Selecting Wood Finishes ... 37-*a*, *b*, *c*

Sherwin-Williams Products ... 50-52-*Incl.*

To Make Room Appear Lower ... 37-*g*

To Make Room Appear Wider ... 37-*h*

Trees, Shrubs, etc.
- To protect ... 49

Waxing ... 39-*a*

For Index of Products, refer to page 50.

A Pleasing Color Scheme for Suburban Dwelling

See Page 43 for Specifications

A Word of Caution

THE instructions set forth in this book are based upon the use of Sherwin-Williams Products exclusively. As the paints, varnishes and other finishes of various manufacturers differ in many ways, it is essential that Sherwin-Williams Products be used, and used exactly as specified, if the most satisfactory results are to be secured. There are 25,000 dealers selling Sherwin-Williams goods, but if you can not secure them conveniently, write us and we will see that you are supplied.

Exterior Work

(*a*) **Preparing Surfaces**—On new exterior work to be painted, apply S-W Orange Shellac with a brush over all knots and sappy places. On old work, first remove all loose paint, using a scraper or steel brush, S-W Taxite (a liquid paint and varnish remover), or a painter's torch. Putty all nail-holes after the priming coat (see page 11-*a*).

(*b*) **How to Apply Paint**—Exterior paint should be applied with the brush not full of paint, and should be rubbed on to the surface well, by using a stroke from left to right and back again, or by using the brush in a rotary or circular movement.

(*c*) **Brushes**—For painting exterior siding, use a 4-inch bristle brush. For exterior trimming the same kind of brush in 3-inch width will be most convenient to use. For the window-sash, a 1½-inch brush of the same character is recommended.

For carriage and auto work, use a bear-hair or badger-hair brush to apply the varnish.

Exterior Estimating

(*d*) By following these directions the reader should be enabled to obtain a very close estimate of the quantity of material necessary for exterior painting. This method, however, is for general work, and the result will be fairly accurate. No set method of estimating can be correct in every detail, as allowances must be made for a varying number of bays, gables and other projections, and for the difference in absorption of the various building materials.

Frame, brick and concrete buildings are all figured alike, with the exception, of course, that a different paint is applied on concrete or brick structures than on those of wood construction. On frame buildings, SWP, Creosote Paint or Mine, Mill and Factory Colors are most generally used. On concrete, cement, brick and composition building material of like nature, Concrete Finish should be used.

To ascertain the number of gallons for body of building, measure the distance around the building and multiply by the average height. This will give the number of square feet to be painted. Divide this by 360 (number of square feet to the gallon SWP covers in two coats) and the result will approximate the number of gallons of SWP needed for the job. Then one-sixth of this quantity will represent the amount needed for cornices, trimming, etc. The same amount should be allowed for the sash.

An average of 40 square feet has been established for one pair of blinds. If the number of blinds is multiplied by 40 and the result divided by 360, this will give the number of gallons needed for all blinds.

Exterior Work

If the porch ceiling is to be painted with SWP, multiply its length by its width, which will give its area. Divide this by 360 for the number of gallons needed for that surface. If to be finished natural, estimate the number of gallons of Rexpar Varnish needed for two coats, divide area by 150 (covering capacity of Rexpar, two coats).

Exterior doors of average size which are to be painted require about one pint of SWP. Doors of oak or other open-grained wood to be stained and varnished will require about one-half pint of stain, one pound of Paste Filler and one pint of Rexpar each. Pine or close-grained doors to be stained and varnished, require about one-half pint of stain and one pint of Rexpar each.

Shingled roofs to be stained with S-W Preservative Shingle Stain, are usually treated with two coats—one dip coat and one brush coat. To determine the quantity, multiply the length of the house by its width and add one-third that amount, which will give the approximate area of an average roof. Divide by 40 (covering capacity in square feet of Preservative Shingle Stain, two coats to the gallon) and result will give approximate number of gallons necessary.

Staining an old roof which has been previously stained, the approximate covering capacity is considered to be 100 square feet per gallon, one brush coat.

Exterior Surfaces and How to Treat Them

(*a*) **NEW LUMBER**—SWP, a prepared paint made in a wide range of colors, should be used to paint exterior woodwork, such as siding, trimming, sash, etc., using three coats. The paint should be thinned for use with pure raw linseed oil and pure spirits turpentine, as follows: For white pine, poplar, spruce, fir, gum (selected), redwood, California cedar and white cedar, use as first coat SWP in color selected, thinned with one gallon pure raw linseed oil and a pint of pure spirits turpentine to each gallon of paint; for second coat use SWP thinned with one pint pure spirits turpentine to each gallon of paint; for third or last coat, apply the paint just as it comes from the can (except very dark colors, in which case less oil and more turpentine should be used in the priming coat). For hemlock, cypress, Washington cedar, red cedar, hard pine (Georgia, Norway and Southern), use as first coat, SWP in color selected, thinned with one half-gallon linseed oil and one gallon pure spirits turpentine to each gallon of paint; as second coat, use one quarter-gallon pure spirits turpentine to each gallon of paint; for third coat, apply paint as it comes from the can.

(*b*) **OLD LUMBER**—In painting old exterior woodwork, see that all loose paint is removed and that the surface is free from grease, soot, etc. Apply two coats of SWP, brushing out each coat well and allowing 24 to 36 hours between coats for thorough drying. If any thinning is

A Good Color Combination for Colonial House

See Page 43 for Specifications

required, use only pure raw linseed oil and turpentine. On old wood about one-quarter gallon pure spirits turpentine and one-quarter gallon pure raw linseed oil must be used to each gallon of paint in reducing the first coat to a thin consistency, to insure proper penetration of the surface and thorough drying of the new coat of paint.

(*a*) **Porch Floors—To Paint**—For new porch floors, use three coats of S-W Porch and Deck Paint. The first coat should be thinned for use with about one quart of pure raw linseed oil and one quart of pure spirits turpentine to each gallon of paint. Apply second and third coats as paint comes from can. For old floors previously painted, two coats of this paint will be sufficient. To treat canvas used on floors of sleeping porches, thin the first coat with one-half gallon of pure raw linseed oil to every gallon of paint and omit the turpentine. For second and third coats apply the paint as it comes from the can.

(*b*) **Doors—Exterior—To Stain and Varnish**—Apply a coat of S-W Golden Oak Stain or S-W Oil Stain (allow Oil Stain to remain on the wood about ten to twenty minutes or until it penetrates the wood and wipe off surplus stain with a soft cloth). After allowing about 24 hours for thorough drying, the wood, if open-grained as is oak, chestnut, ash and similar varieties, should be treated with S-W Paste Filler in shade selected. The filler should be thinned to the consistency of thick cream and applied with a coarse brush, wiping off the surplus filler across the grain with burlap or excelsior, allowing only so much of the filler to remain as has entered the pores of the wood and is intended to remain there. When allowed to set about 24 hours, the surface should be lightly rubbed with 00 sandpaper. Finish this surface with two coats of S-W Rexpar Varnish, allowing about 36 hours between coats for thorough drying and sandpapering the first varnish coat to a perfectly smooth surface with 00 sandpaper. If a dull surface is desired, rub the last coat with pumice-stone and oil after the varnish has thoroughly hardened. *Doors of close-grained wood*, such as pine, cypress, etc., should be treated in the same way, but the paste filler should not be used.

(*c*) **Doors—Exterior—To Mahoganize Doors of Birch, Maple or Mahogany**—First apply a coat of S-W Permanent Mahogany Stain No. 700 (made in Light Mahogany, Dark Mahogany and Brown or Antique Mahogany). After this is allowed to dry over night the wood should be sandpapered lightly and treated with S-W Mahogany Paste Filler. (Follow instructions on page 18-*a*.) After sandpapering to a perfectly smooth surface with 00 sandpaper when the Filler has been allowed to dry about 24 hours, apply two or more coats of S-W Rexpar Varnish or S-W Kopal Varnish, reducing the first coat with about one pint of turpentine to a gallon of varnish. From

36 to 48 hours of thorough drying must be given between coats, sandpapering the first coat of varnish to a smooth surface. For a dull finish the final coat can be lightly rubbed with pumice-stone and oil or pumice-stone and water, after the varnish has been allowed to become thoroughly hardened (after 48 hours).

(*a*) **Doors, Porch Ceilings, Boats, Canoes, Golf Clubs, etc.—To Varnish**—S-W Rexpar Varnish or S-W Kopal Varnish should be used for varnishing these surfaces. For new work, apply three coats, thinning the first coat with pure spirits turpentine in the proportion of one pint of turpentine to one gallon of varnish. Allow 24 hours between coats and sandpaper first and second coats with 00 sandpaper. *On previously varnished surfaces* apply two or three coats of Rexpar as directed for new work, cleaning the surface thoroughly to remove spots, stains, etc., which would show up under the transparent varnish.

(*b*) **Doors—To Enamel**—Apply two or more coats of S-W Master Painters Undercoating, S-W ODP or S-W Flat-Tone White to produce a surface and foundation for the enamel coat. Allow 24 hours for drying of each coat and sandpaper with 00 finishing paper, avoiding all brush marks. After a perfect undercoating is secured, apply two coats of S-W Old Dutch Enamel, allowing 48 hours between coats for drying.

(*c*) **Cement, Concrete, Stucco and Brick—To Finish**—S-W Concrete Finish is suitable for surfaces of this kind. The parts to be treated with it should be dry and free from dust and grease. S-W Concrete Wall Finish should be applied as it comes from the can. For best results on concrete of ordinary texture, two coats are sufficient. For very smooth, hard surfaces, the first coat may be thinned with pure spirits turpentine, using from a pint to a quart of turpentine to each gallon of paint.

(*d*) **Barns, Corn-Cribs, Fences and Sheds—To Paint**—S-W Commonwealth Barn Paint (made in red, gray and yellow) is excellent for the exterior of such buildings. Stir paint thoroughly from bottom of can and apply first coat thinned with one-half gallon pure raw linseed oil to each gallon of paint, using a good bristle brush. Second coat to consist of the paint reduced with about one-quarter gallon oil to a gallon of paint. Keep well covered when not in use. In painting an old surface, see that all loose paint is removed.

(*e*) **Roofs, Fences, Rough Lumber, etc.—To Paint**—S-W Creosote Paint, a prepared material made up in a full line of good colors, is suitable for surfaces of this type. To apply, stir thoroughly from the bottom of the can and brush out well instead of applying in a

thick, heavy coat. If necessary to thin, use about a pint or a quart of pure raw linseed oil to each gallon of paint. On old surfaces, see that all loose paint is removed.

(*a*) **Perches and Inside of Chicken-Houses—To Protect**—Use S-W Lime-Sulfur Solution or S-W Carbolic-ol. Apply with long-handled window or wall-paper brush, or apply by spraying.

(*b*) **Screen Frames and Wire—To Paint**—Use S-W Screen Enamel (made in black and green). Brush the surface well to remove dust. Apply a coat of the Screen Enamel, brushing it out well instead of applying it in a heavy coat. Paint the frame with the same material or with SWP Black.

(*c*) **Porch and Lawn Furniture—To Paint**—S-W Porch and Lawn Furniture Enamel is suitable for finishing all styles of porch chairs, lawn-swings, benches, seats, with a high gloss, etc. Wash the article to be painted thoroughly and see that it is dry and free from grease. Stir the Porch and Lawn Furniture Enamel thoroughly before applying, and spread the paint on evenly, and not heavily. Use a soft bristle brush. If the material seems too heavy for certain work, it can be thinned slightly with pure spirits turpentine, using about a pint to a gallon of paint.

(*d*) **Shingles, Rough Siding, etc.—To Stain**—Use S-W Preservative Shingle Stain or S-W Carbolic-ol as it comes from the package after it has been thoroughly stirred with a broad, flat stick or wooden paddle. (Also stir frequently while using the stain). Apply two brush coats on lumber already in place, but shingles which have not been laid should be given a dip coat before being laid and a brush coat immediately after they are laid. Do not soak the shingles in the stain. Dip them in and out rapidly.

(*e*) **Rafters, Half-Timbers, etc.**—This treatment is frequently undertaken in finishing the exterior lumber on dwellings, the walls of which have been constructed of concrete or stucco. First apply a coat of S-W Preservative Shingle Stain in color selected, and follow with two coats of S-W Pure Boiled Linseed Oil which should be thinned with pure spirits turpentine, using about one pint of turpentine to each gallon of oil.

(*f*) **Tin and Metal Sheeting, Cornices, etc.—To Paint**—S-W Galvanized Iron Primer (made in gray) should be used as the first coat for galvanized iron, sheet metal surfaces, etc. It is ready for application and should be brushed out thoroughly, and followed within 48 hours with a coat of SWP in desired color. For the garbage-can, sprinkling-can, etc., apply a coat of Galvanized Iron Primer outside and inside.

Exterior Work

(*a*) **Inside of Silos, Hotbeds, etc.—To Paint**—For the painting of such surfaces and for lumber below the ground line, such as the ends of fence-posts, etc., apply S-W Carbolic-ol with a brush and allow it to soak in thoroughly. This material acts as a preservative.

(*b*) **Farm Machinery, Wagons, Tools, Implements, etc.—To Paint**—Use S-W Wagon and Implement Paint. See that the surface to be painted is clean, free from grease or oil and perfectly dry. Stir from the bottom of the can and touch up the bare and worn spots with a thin coat. Let stand until perfectly dry (about 24 hours) and apply a smooth, even coat over the entire surface, using a bristle brush. Keep well covered when not in use.

(*c*) **Iron Fences, Blinds, Store Fronts, etc.—To Paint**—S-W Verdelite, a satisfactory green, made in four shades, is suitable for surfaces of this character. Thin to paint consistency with S-W Pure Boiled Linseed Oil. Apply same after thoroughly stirring and brush out well instead of using in a thick, heavy coat. All loose paint on previously finished surfaces should first be removed.

(*d*) **Fire Escapes, Iron Blinds and Other Exterior Metal Surfaces—To Paint**—S-W Metalastic (made in black, brown, green and gray) is an economical, durable paint for preserving and protecting metal surfaces. Before it is applied, all foreign substances, such as rust, scale, mineral and animal oil, should be thoroughly cleaned off. On small surfaces, this can be accomplished with a wire brush. Where rust scale is deep seated, it is best to also use a gasoline torch. The Metalastic is ready for use, and requires only thorough stirring. Brush out thoroughly and evenly, filling in well around rivets and like places. Two coats should always be given—three are better. S-W Roof and Bridge Paint is another material which can be used to refinish rough lumber, metal, tin, etc. Instructions for its application are the same as above.

(*e*) **Silver, Gold, Brass, etc.—To Clean**—Use S-W Bras-Brite. Shake well in the can before using, and apply to the parts to be treated with a soft cloth, covering thoroughly. Allow to remain on the surface a few minutes and then polish with a clean woolen cloth. This finish is not intended for dull finished brass, but for that which has been finished with a high polish. This treatment is excellent for table silver, watches, etc. Bras-Brite is put up in handy screw-top cans, in sizes ranging from half pints to gallons.

(*f*) **Auto Seats, Buggy Seats, Backs, Chairs, etc.—To Dress Leather**—Apply S-W Auto Top Dressing with a soft brush and allow to dry thoroughly before subjecting to any use. For mohair and other porous materials reduce 50 per cent with alcohol.

Exterior Work

(*a*) **Automobiles, Carriages, Buggies, Baby Carriages, etc.—To Refinish**—It is essential before undertaking refinishing of this kind to see that the temperature under which the work is conducted is about 60, 65 or 70 degrees Fahrenheit. Thoroughly wash the surface to be treated, so that any grease which may be on it will be removed, and when it is completely dry, sandpaper the old varnish coat with medium or fine sandpaper and then dust off thoroughly. Flow on (that is, apply with the brush full) a coat of S-W Auto and Buggy Paint. It should be stirred thoroughly before using. After about 48 hours has been allowed to elapse, sandpaper this surface lightly and apply a final coat of S-W Auto and Buggy Varnish Clear or a coat of S-W Carriage Varnish. If a dull polish is desired, rub this varnish coat after it has been allowed to dry about 48 hours, using pumice-stone and oil for the purpose.

In order that automobile owners may maintain the good appearance of their cars by refinishing them themselves, we have brought out our Special Automobile Refinishing Outfit. It contains everything necessary for refinishing a moderate-sized car, and if the contents are used as directed, an automobile can be made to look like new with little trouble.

(*b*) **Carriage Curtains, Tops, Mohair, etc.—To Dress**—Use S-W Auto Top Dressing or S-W Enamel Leather Dressing. Have the surface to be painted free from dust and thoroughly dry and apply a coat of the dressing, brushing out thoroughly. A second coat may be applied within a day's time, if desired.

(*c*) **To Wash Automobiles, etc.**—First remove all mud by washing carefully. Play a stream of water on the surface to be cleaned, using a hose without a nozzle, and held so close that the stream falls on the surface at an angle. Then wash off grease, dust, etc., with mixture of Flaxoap and water as directed on page 20-*e* for washing furniture.

(*d*) **To Polish Automobiles, etc.**—Cleaned as directed in the preceding, apply S-W High Polish Fluid Wax with a chamois or soft cloth, rubbing when the wax has been allowed about twenty to thirty minutes to dry.

(*e*) **To Dust and Polish Automobiles, etc.**—When the surface is not muddy use S-W Polish-ol. Apply with soft rag dampened with Polish-ol, rubbing it rapidly over the surface. This treatment removes the bluish cast caused by dampness, etc.

(*f*) **To Recoat Tennis Racquets**—Use S-W Pure Shellac. Brush on one or two coats, allowing about a day between applications. This treatment will serve to preserve the strings or gut and renew the finish of framework as well.

Interior Work

(*a*) **New Woodwork and Furniture—To Stain and Varnish**—There are open and close-grained woods to consider under this heading. To stain baseboards, doors, and other open-grained interior woodwork, use S-W Golden Oak Stain, reduced about one part stain to two parts turpentine and two parts benzine, or S-W Handcraft Stain in color adapted to the wood (for further detail on this subject, see page 37-*a*, *b*, *c*). Apply with a soft fitch brush (see page 40-*b*), and after allowing about 24 hours for thorough drying, spread on the surface a thin paste made of S-W Paste Filler in desired color (S-W Fillers are made in Antique Oak, Golden Oak, Red Oak, Mahogany, Walnut and Transparent Shades) thinned to a creamy consistency with turpentine. The filler will harden as it is allowed to dry. But, before it becomes dry (that will be in about 20 minutes after application), wipe across the grain of the wood—the direction opposite to that in which the streaks in the wood run—using burlap or excelsior. After allowing filler to set for about 24 hours, follow with a thin coat of Shellac, and after allowing it to dry about 24 hours, sandpaper lightly and apply two coats of S-W Scar-not Varnish or S-W Excello Varnish. Lightly sandpaper the first coat after it has been applied for 24 hours, and rub the last coat to a dull polish with pumice-stone and oil or pumice-stone and water, when it has been on 48 hours.

Note—When surfaces are to be subjected to an unusual amount of moisture, instead of the Shellac Coat it is best to use S-W Scar-not Varnish immediately over the filler, reducing the first coat of varnish in proportion of one pint of turpentine to one gallon of varnish—the succeeding coats to be applied as the varnish comes from package.

Close-grained wood, such as pine, cypress and birch, should be treated the same except that the use of the paste filler is unnecessary.

A dull polish or non-gloss finish may be produced on wood surfaces not exposed to foot-wear without the labor of rubbing with pumice-stone and oil, by using S-W Velvet Finish Varnish No. 1044 as a last coat.

(*b*) **Woodwork, Furniture, etc.—To Wax Finish**—A wax surface can be produced over any finish on woodwork by applying a final coat of S-W Furniture Wax. To produce a wax finish when staining woodwork and for moderately-priced work, apply one coat of S-W Handcraft Stain in the desired color and allow to dry over night. Then use one coat of S-W Mission-lac which, after drying about 24 hours, should be followed with a coat of S-W Furniture Wax. The latter should be applied with a soft cloth, rubbing off all surplus wax, and in this way giving the surface a polish. Although this finish is not as durable and protective as one employing a varnish such as S-W Scar-not Varnish, it serves satisfactorily where moderately-priced work rather than a lasting finish is required.

Interior Work

(*a*) **Natural or Varnish Finish for Woodwork, Chairs, etc.**—On woodwork, such as oak and chestnut, which has an open grain, use S-W Paste Filler in desired color. After the filler has been allowed to set about 20 minutes and before it can become thoroughly hardened, wipe off the surplus filler—that which has not entered the pores of the wood—by using a piece of burlap or a handful of excelsior across the grain of the wood. When thoroughly dry (after 24 hours) apply two or three coats of S-W Scar-not Varnish or S-W Excello Varnish, allowing 24 hours for drying between coats and sandpapering the first coat lightly with 00 finishing paper, rubbing the last coat with pumice-stone and oil or pumice-stone and water to a dull finish (after 48 hours). *Close-grained wood*, such as pine, cypress and birch, may be similarly treated except that the paste filler is not required, and in place of it a coat of S-W Pure White Shellac should be used, sandpapering it when dry before applying the varnish coat.

(*b*) **Woodwork or Furniture—To Enamel**—Whitewood, poplar or birch permit of producing the best enamel finishes. Pine, cypress, etc., can be used, but should be first coated with Shellac, which will prevent pitch or sap in the wood from discoloring the enamel. To produce the proper white undercoating for the enamel—which is semi-transparent and should be used for the final coat or coats—apply S-W Master Painters Undercoating or S-W Flat-Tone White in three or more coats. After allowing 24 hours for drying, lightly sandpaper each coat, except the last, with 00 sandpaper. Do not drag the sandpaper in the same direction with the brush strokes, if there are any of the latter, but use it across the streaks left by the brush. Then apply one or more coats of enamel, using S-W Old Dutch Enamel, S-W Snow White Enamel or S-W Enameloid White for white finish, and S-W Enamel in desired tint for enameling in color. For fine interior work rub the last coat of enamel to a dull polish with pumice-stone and oil or pumice-stone and water. To secure a dull finish without rubbing, use S-W Old Dutch Enamel Dull for last coat.

(*c*) **Mahogany, Birch or Maple—To Mahoganize**—Apply one coat of S-W Permanent Mahogany Stain No. 700 (made in Light Mahogany, Dark Mahogany and Brown or Antique Mahogany). Allow 24 hours to dry and sandpaper very lightly with 00 finishing paper. Then fill the grain of the wood (maple and similar woods do not require the filler) with S-W Mahogany Paste Filler, wiping off across the grain with burlap or excelsior before the filler has become hard. After 24 hours, apply a coat of S-W Mission-lac, and when it has been allowed to dry a day and a night, sandpaper it lightly with 00 finishing paper. Then apply two coats of S-W Scar-not Varnish, the first of which should be sandpapered after being allowed to dry 24 hours and the second rubbed with pumice-stone and oil to a dull polish after standing 48 hours. After another day, polish

with rottenstone (a greasy substance to be had at any hardware store).

(*a*) **Woodwork and Furniture—To Refinish**—*To produce the effect of a stained and varnished surface* without removing the old finish, apply a coat of S-W Brighten Up Ground, allowing this to dry 24 hours. Then use a Brighten Up Stain in color desired, applying as it comes from the can. As this coat is being brushed on, and before it can dry (work at about a square yard at a time), drag an old, clean whisk-broom over the surface to suggest the grain of the wood by the streaks its bristles leave. This Brighten Up Stain Finish dries with a gloss, but a dull finish can be obtained by following with a coat of S-W Velvet Finish Varnish No. 1044. This Varnish dries flat.

To revarnish a surface which is not badly discolored, remove grease, stains and other substances which may not be apparent but exist on a used surface — by washing with soap and water. When the article is dry, apply one or two coats of S-W Scar-not Varnish, allowing not less than a day between coats for drying. The first of the two coats should be lightly rubbed with 00 sandpaper just before applying the next coat, and the gloss of the last coat may be rubbed to a dull polish with pumice-stone and oil after it has been allowed to dry forty-eight hours.

(*b*) **Previously Finished Wood Surfaces—To Grain**—Old woodwork, cupboards, furniture, etc., where it is desirable to give an appearance similar to the stained and varnished finish on new work, should be treated as follows: Clean the surface thoroughly by washing and rinsing well. Allow to dry—sandpaper smooth any rough spots and remove loose paint. Then apply a coat of S-W Brighten Up Stain Ground. Stir this material thoroughly and apply with a four-inch, flat bristle brush. Keep the material stirred as applying same, but should it become too thick for easy application, add just enough turpentine to bring it back to its former consistency. This coat of paint, which covers up the old finish, should dry a day or so before proceeding with the work. For the second coat, use S-W Graining Preparation. Brush the same smoothly over the surface, covering about an arm's length of surface. Then immediately go over that surface with the graining tool, using it as described in the following: When the entire surface has been gone over with the Graining Preparation and the graining tool, allow the same to dry for a day or overnight. Then follow with a coat of S-W Brighten Up Stain. Use Brighten Up Stain Mahogany, Cherry, Rosewood or Walnut only over the simple, straight grain, as described below under (1). For a dull effect over the Brighten Up Stain, apply a coat of S-W Velvet Finish Varnish No. 1044, as above recommended.

The graining tool, which is so made that it produces three (1), (2), (3) different kinds of grain, is used much like a brush. On one end the rubber is so cut that it gives the simple, straight grain (1).

Section 1
Stencil No. 100 R and Bands

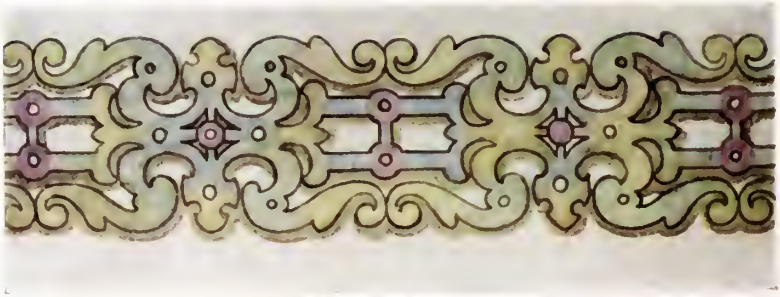
Section 2
Special Stencil, 28 inches high

Section 3
Stencil No. 43

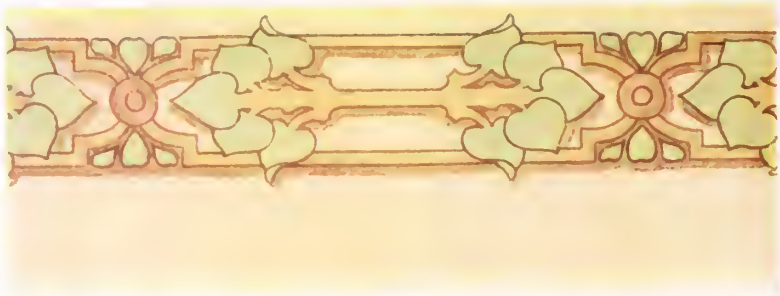
Section 4
Stencil No. 18 R

Plate XXVI

See Page 47 for Specifications



Section 1—Stencil No. 1048



Section 2—Stencil No. 104 R

Section 3—Stencil No. 3009

Section 4—Stencil No. 108 R

Plate XXXII

See Page 48 for Specifications

This suggests such woods as Birch, Walnut and straight-grained woods. To make this grain, take the tool firmly in the hand and place its flat surface on the wood and simply draw the tool along the surface of the wood, holding it so that the fingers do not touch the surface, and keeping this same angle throughout the stroke.

On the rounded surface of the tool the rubber is so cut that a plain oak grain can be produced (2). Hold the handle in a vertical position and then rock the tool in the direction of the grain as you glide the tool along—a little practice will soon show you how to handle the tool for best results. To more clearly represent the actual oak graining, go over the surface (immediately after the above graining has been undertaken) with the straight edge of the tool as in (1). To produce the quartered oak grain, use the side of the tool marked by the irregular pieces of rubber (3). Simply draw this end of the tool across the graining preparation with a rocking motion, and then reverse the handle and use the straight edge as in (1).

Note—Always use the graining tool in the same direction as the original grain.

To refinish as in new work, first remove old wax with turpentine and old paint or varnish with S-W Taxite as directed on page 40-*a*. When the original surface of the wood has been exposed in this way, proceed as directed for new work on pages 18 and 19.

(*a*) **Woodwork, Shelves, etc.—To Paint**—An excellent material with which to refinish kitchen furniture, woodwork, shelves, etc., is S-W Family Paint. It is easy to apply and comes in beautiful colors. Make certain that the surface is free from grease and perfectly dry, and apply the paint in two coats as it comes from the can after being thoroughly stirred. Allow about 24 hours for drying between coats.

(*b*) **Floors—To Varnish**—First apply S-W Paste Filler (see page 18-*a*) in desired color, if the floors are of oak or another open-grained wood. When thoroughly dry, that is, after about 24 hours, sandpaper the surface till smooth with 00 sandpaper. Then apply three coats of S-W Mar-not Varnish, the first coat to be thinned with one pint of pure spirits turpentine to each gallon of Mar-not. The other coats of varnish should be applied as the material comes from the can. See that each coat is given about 24 hours to become dry before applying the next. For a dull finish, the last coat should be rubbed with pumice-stone and oil after it has been allowed to dry at least 48 hours.

Floors of pine and similar close-grained wood do not require paste filler. Aside from this, however, treatment of them should be as directed above for the natural varnish finish.

Note—Where floors are finished with S-W Mar-not Varnish, never use liquid fillers or shellac as under-coatings.

Interior Work

(*a*) **New Floors—To Stain**—If a color darker than the natural is desired on oak and other open-grained wood floors, apply a coat of S-W Handcraft Stain diluted sufficiently to give the right color with Handcraft Stain Reducer, or use S-W Oil Stain thinning a gallon of stain with a half gallon of turpentine (after allowing stain to take effect about 20 minutes after application, wipe off the surplus stain with a soft cloth). After about 24 hours, follow the stain with a coat of S-W Paste Filler in color desired, and before it has set hard (within 20 minutes of application) wipe off across the grain with burlap or excelsior. When this in turn is dry, apply three coats of S-W Mar-not, thinning the first coat with one pint of pure spirits turpentine to each gallon of Mar-not Varnish and using the second and third coats as Mar-not comes from the can. Allow 24 hours for thorough drying between coats and rub each coat except the last with 00 sandpaper. For a dull finish the last coat should be rubbed with pumice-stone and oil.

Pine floors may be treated in the same manner, omitting the use of the paste filler.

(*b*) **Floors—To Wax**—To produce a wax finish on new floors and retain the natural color of the wood, apply a first coat of S-W Natural Paste Filler if the wood is open grained like oak, chestnut and ash. When the filler has been allowed 24 hours for drying after that part of it which did not fill the pores of the wood was wiped off across the grain with burlap, apply one or two thin coats of S-W Pure White Shellac, allowing 48 hours for each coat to dry. Then apply one of the following: S-W Floor Wax, S-W High Polish Fluid Wax, S-W Floor-wipe or S-W Polish-ol with a soft cloth, or S-W Dancing Floor Wax sprinkled on, bringing the surface to a wax polish. Pine floors may be treated in the same manner, omitting the use of the Paste Filler.

Floors which are to be stained before being given the wax finish should receive a coat of Handcraft Stain diluted sufficiently to give the right color with Handcraft Stain Reducer and this should be allowed to dry overnight. Then proceed as directed above for the application of Paste Filler, Shellac and Wax.

(*c*) **Floors—To Paint**—It is on old floors which have been badly discolored and on which a moderately-priced finish is desired that painting is usually undertaken. The surface should be first cleaned and entirely freed of grease and moisture. Two coats of S-W Inside Floor Paint should be applied, allowing 48 hours between coats.

(*d*) **Floors—To Refinish**—To refinish floors that are in unsatisfactory condition and secure effects such as can be had on new work, remove the old finish to expose the original surface of the wood. The method of procedure for this operation is to take off the wax with

SHERWIN-WILLIAMS FLOORLAC

CHERRY	LIGHT OAK
GREEN	MAHOGANY
DARK OAK	WALNUT
EXTRA LIGHT OAK	GROUND

SHERWIN-WILLIAMS INSIDE FLOOR PAINT

ORANGE	YELLOW
GRAY	LIGHT TAN
LIGHT BROWN	DUST COLOR
MOSS GREEN	RED
SLATE	MAROON

The above color samples match approximately the actual material. For exact shades get color cards from the Sherwin-Williams dealer.

turpentine and to soften the varnish, shellac or paint on the surface with S-W Taxite as directed for the use of that material on page 40-*a*. When the floor has been restored to its original unfinished condition in this manner, varnish or stain and varnish as directed for new work, pages 23-*b* and 24-*a*, *b*.

To refinish old floors and give the effect of a stained and varnished surface without removing the old material, use S-W Brighten Up Finish Floorlac. First apply a coat of Floorlac Ground as it comes from the can after making certain that the surface is free from grease. When 48 hours have been allowed for thorough drying, apply a coat of S-W Floorlac in the color selected, using a rather coarse brush for the application and then pulling an old clean whisk-broom over the surface before the finish has set hard. Only such amount of surface should be covered as can be conveniently handled in the above process. When the entire floor surface has been treated in this manner and after the Floorlac in color has dried for 48 hours, follow with one or two coats of Floorlac Clear or S-W Mar-not Varnish. This surface can then be treated with S-W Floor Wax, if a wax finish is desired.

(*a*) **Old Floors—To Grain**—Apply a coat of S-W Floorlac Ground over the floor surface after it has been thoroughly cleaned, allowing this coat to dry over night, and then apply a coat of S-W Graining Preparation, following instructions as given under page 20-*b*, for using graining tool, for graining of previously finished wood surfaces. Use as a surface finish S-W Floorlac in place of S-W Brighten Up Stain required for woodwork, etc. Then follow the Floorlac coat with two coats of S-W Floorlac Clear or S-W Mar-not Varnish. Sandpaper lightly between coats with 00 sandpaper. The last coat of finish can be gone over with S-W Floor Wax if a wax finish is desired.

(*b*) **Floors—To Oil**—An oil finish is often favored as an inexpensive treatment on store and kitchen floors. It is best to oil floors immediately after they have been laid and before dust and other particles have been ground into the wood. Have the surface clean, free from spots and thoroughly dry. Apply S-W Special Floor Dressing Oil or S-W Floorwipe with cheesecloth, using as much material as the wood will absorb, rubbing the same into the wood thoroughly. Allow to dry before using the surface.

(*c*) **Rough or Smooth Plaster, Unprepared Canvas, Muslin and Plaster Board—To Paint**—Apply three coats of S-W Flat-Tone Liquid, the first coat to consist of equal parts Flat-Tone and Mixing Size and the second and third coats of Flat-Tone Liquid as it comes from the can after being thoroughly stirred. Allow 24 hours

for thorough drying between coats. If Liquid Flat-Tone is a trifle heavy for second and third coats, it may be thinned with pure spirits turpentine, using about a pint of turpentine to a gallon of paint.

For walls and ceilings of prepared canvas, prepared muslin or other prepared fabrics, sized plaster board or primed metal, apply two coats of S-W Flat-Tone Liquid as it comes from the can, allowing 24 hours for thorough drying between coats. If the Liquid Flat-Tone is a trifle too heavy, it may be thinned with pure spirits turpentine, using about a pint of turpentine to a gallon of paint.

To paint a glossy surface, it is advisable to first sandpaper the surface lightly to reduce the gloss as much as possible before applying the paint. Then apply S-W Flat-Tone in two coats as it comes from the can after thoroughly stirring. Allow 24 hours for thorough drying between coats. If the plaster shows in any worn spots, treat those parts with a first coat of Flat-Tone to which a small quantity of pure raw linseed oil has been added, using about a quart of oil to a gallon of paint.

To apply Flat-Tone to a surface previously finished with a water-paint or kalsomine, wash off old paint with soap and water and proceed with the application of Flat-Tone Liquid as directed for new work in the first part of these instructions.

It will be advisable to cover up the woodwork and floors as much as possible when washing off the water paint to prevent soiling them.

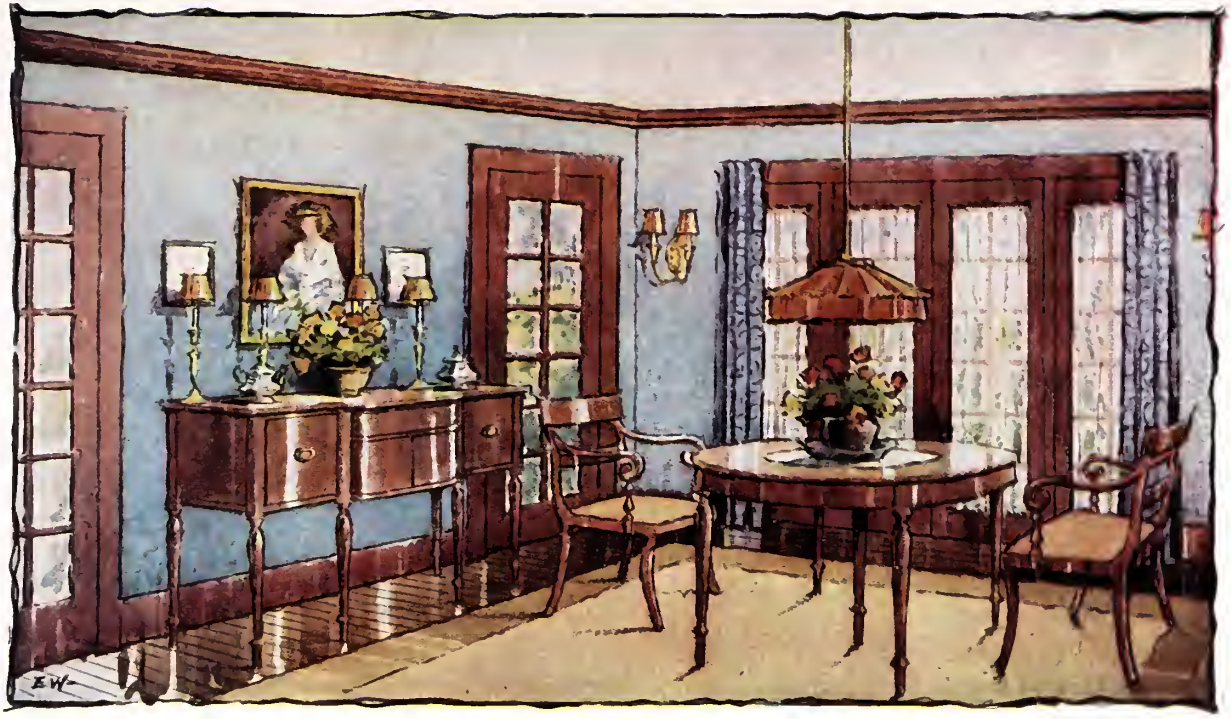
To use Flat-Tone on surfaces previously papered, soften the paper by using warm water on it with a cloth or sponge so that it can be scraped off with a chisel, putty-knife or other blunt implement. When the paper has been thoroughly cleaned off the surface in this manner and after any cracks that may be in the plaster have been treated or filled as directed on page 39-*d*, proceed with the application of Flat-Tone Liquid as for new work.

(*a*) **Interior Walls—To Finish in the Glaze Effect**—S-W Glaze Effects for walls give a flat surface, with either a blended or mottled treatment. The blended (1) is that which shows the color light at the upper portion of the wall and dark at the lower, with the middle portion in the color half-way between the two, blending from the light to the dark. The mottled treatment (2) is that which shows two or three colors evenly distributed over the wall surface, but these two or three colors give a pleasing iridescent color, for instance, of a greenish, gray-blue—if green, gray and blue are used—or a warm russet-brown shade—if yellow, green and red are used.

To produce these effects the same under-coating of Flat-Tone is required. This should be applied as directed for Flat-Tone finish on plaster wall surfaces, etc., page 26-*c*.

A Pleasing Living-Room

See Page 43 for Specifications



A Modern and Effective Color Scheme for a Dining-Room

See Page 44 for Specifications

To glaze the Flat-Tone surface, use S-W Glazing Liquid and S-W Glaze Colors, and apply roughly to the wall surface with a good sized wall-brush.

A mixture of a brushing consistency is obtained with the Glazing Liquid and the Glaze Color, the latter coloring the former (which is a colorless material) and giving it a shade corresponding to the Glaze Color used. For medium colors about ¼ pound tube of Glaze Color should be added to 1 quart of the liquid. Better to add less than that at first, to avoid too dark a shade.

Directions for Producing (1) the Blended Treatment—About one-quarter of the mixture of Glazing Liquid required for the entire wall work should be poured into a separate receptacle. The remainder of the liquid should then be mixed with the necessary Glaze Color. After color and liquid are thoroughly mixed pour about one-third of this mixture into the can containing the uncolored Glazing Liquid. This gives one part of a light mixture and an equal part of the dark. Apply the light mixture roughly with a brush to the upper half of the wall, covering only such a portion of the wall as can be conveniently handled by the one or two workers. Apply the darker mixture to the lower wall, overlapping the lighter color, so that the blending will begin a little higher than the middle line of the wall. Then proceed to finish the surface, eliminating all brush-marks by going over it with a regular wall stipple brush or with a crumpled cloth held loosely in the hand.

To Use the Stipple Brush, which is a large, long, stiff-haired brush, hold it flat against the surface so that the hairs are at right angles to the wall, raise it two or three inches from the wall and then strike the wall gently with the brush; go over the entire surface until a pleasing even effect is produced, wiping the brush with a clean cloth as frequently as it is required, so that the color will not be changed. Begin at the top and work down. Then clean the brush of the darker color before using for the next glazed-wall space.

To Secure the Best Results With the Cloth, select clean but old cloth, without lint (cambric is good), hold the cloth loosely but firmly in the hand. Have enough material to obtain a good grip and to form a soft cushion. Pat the wall surface lightly, giving just a little twist to the wrist before releasing the pressure. This will pick off the superfluous color and will take out all the brush-marks. Before patting the next space, change the position of the cloth to get a clean place, and keep on doing so. This process is almost better than the brush, as the cloth can be kept cleaner than the brush and a more uniform color produced throughout.

Directions for Producing (2) the Mottled Treatment—The same methods with regard to mixing color and liquid are required as for the blended work, but each color to be used is mixed separately with the glazing liquid, using two or three cans as may be required. It is not necessary to make a light or dark shade of each color, though it is possible to do so. The mixtures can be applied the same strength on upper and lower portions of the wall and the lighter effect then secured on the upper by patting the wall harder and removing more of the mixture from the surface. Each different color of mixture should be applied with a separate brush, alternating with the two or three colors so the wall will be evenly spotted. The mixtures can be applied roughly, and if the worker uses a little ingenuity very artistic effects will be obtained. The stippling or wiping with a cloth is a most important part of this finish, as the different colors are all pulled together, giving the finished mottled effect.

(*a*) **Walls and Fabrics—To Stencil**—For stenciling plaster, woodwork, canvas or plaster board painted with Flat-Tone or Flat-Tone System Effect, proceed as follows: Apply S-W Flat-Tone Glaze and Stencil Colors or S-W System Effect Colors as we direct in our Stencil Catalogue. Dip the stencil brush or other stiff bristle brush in the color and wipe off surplus color on a piece of waste cloth. Lightly tap the brush or use in rotary motion on that part of the surface which is exposed by the openings in the stencil when the latter has been put in the desired place. Be sure the color does not run or spread under the stencil paper. The latter action in the paint would indicate that the brush is too full of color and must be wiped more thoroughly. When the mixture becomes dry or stiff, it must be thinned with pure spirits turpentine to the consistency of stiff paste. Only a small quantity of this thinner should be used to prevent the color from spreading on the surface to which applied. *Stenciling fabrics* should be undertaken in the same manner. Mix with each color one-tenth as much S-W Stencil Medium to assist in settling the color and permit washing. In fabric stenciling, it is advisable to dispense with using white paint in the mixture of color wherever possible.

If you have never used our stencil material before, write for our new Stencil Catalogue.

For stenciling water-tinted walls, and for scenic painting, mix gum arabic dissolved in water or fish glue with S-W Distemper Color to make a paste and apply with a stencil brush or other stiff bristle brush through the openings in the stencil, which should be placed in position on the wall.

(*b*) **Metal and Plaster Relief Work—To Paint**—Metal or plaster surfaces having relief work can be decorated in the following manner:

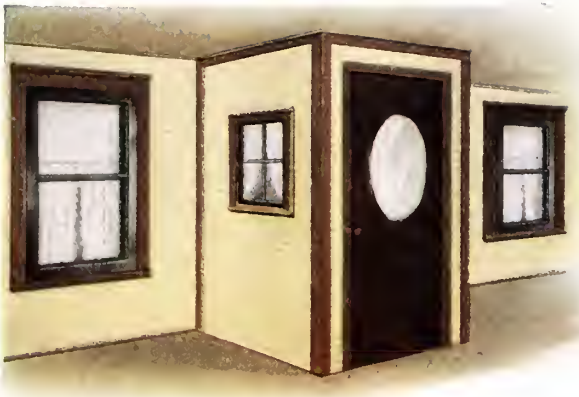
Build up a groundwork of S-W Liquid Flat-Tone as directed for Metal and Plaster Surfaces on page 26-*c*, then proceed to glaze this surface with Glaze Color and Glazing Liquid, as explained on page 27-*a*, under "Walls to be Finished in the Glaze Effect." Glaze Color Raw Sienna is satisfactory for most work. Before the Glaze Color finish sets, wipe with gentle pressure. This removes the color from the raised parts, allowing a little tint of the Flat-Tone under-coating to show to some extent, retaining the color in the sunken part of the relief work. This produces a two-toned effect, and brings out the pattern clearly.

(*a*) **Walls and Ceilings—To Enamel**—To prevent the surface from absorbing the paint too rapidly, apply a first coat of S-W Wall Size. When this has been allowed to dry overnight, apply S-W Enameloid or S-W Enamel in the desired shade in two coats, allowing at least 24 hours for thorough drying between coats. Thin the first coat slightly with pure spirits turpentine, using about a pint of turpentine to a gallon of paint, and apply the second coat as it comes from the can.

(*b*) **Keene's Cement, Exterior of Bath-Tubs, etc.—To Enamel**—A groundwork must first be produced with S-W ODP White Lead or S-W Master Painters Under-coating used in three or more coats as may be necessary. At least 24 hours for thorough drying should be allowed between coats. Then apply a coat of S-W Old Dutch Enamel or S-W Snow White Enamel.

(*c*) **Walls With Water Paint—To Tint**—Use S-W Decotint. First stop suction in the plaster by applying a first coat of S-W Special Wall Size. Mix S-W Decotint with cold water, using only enough water to make a heavy paste and stir thoroughly until all lumps have disappeared before thinning still more with water, until a mixture of creamy consistency is secured. Then apply one or two coats of this paint with a wide kalsomine brush. For previously finished surfaces the size coat may be omitted.

(*d*) **Walls—To Kalsomine**—Use S-W Kalso. First stop suction in the plaster by applying a coat of S-W Special Wall Size. Then apply a coat of S-W Kalso after it has been mixed properly, applying the color with a wide kalsomine brush, that is using the color plentifully and dipping the brush into the mixture often. To mix the S-W Kalso, proceed as follows: Mix about five pounds of the dry Kalso at one time, placing it in a bucket and adding sufficient boiling water to make the mixture a heavy paste. Stir with a paddle until free from lumps and then add about a pint and a half of the cold water, after which allow to stand and jell, when it will be ready for application. If too heavy, add a little more cold water. When



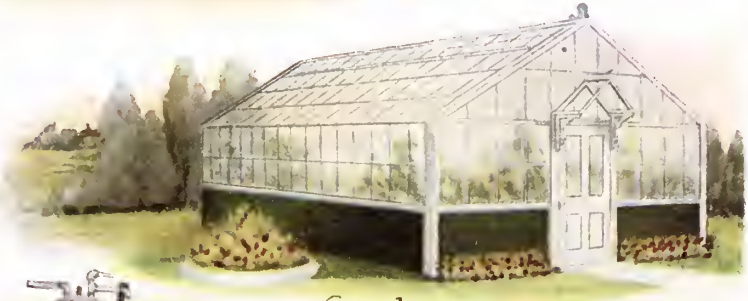
Storm Door

Body SWP 387
Trimming SWP 486
Sash SWP Black

Porch Floor
SW Porch & Deck
Paint No 50

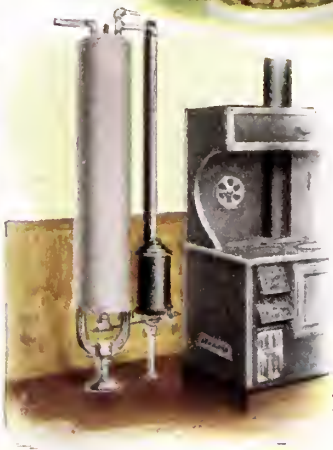
Porch Ceiling
SW Kopal Varnish

Exterior Doors
SWP 393



Greenhouse

Foundation Siding SWP 461
Sash SWP GLOSS WHITE.



Water Tank etc.

WALL
SW ENAMELOID SATIN GREEN

WOODWORK & WAINSCOTING
S-W VARNISH STAIN LIGHT OAK

FLOOR
SW INSIDE FLOOR PAINT
LIGHT TAN

TANK & PIPES
S-W ALUMINUM PAINT

STOVEPIPE & HEATER
S-W STOVEPIPE ENAMEL

Radiator

1st COAT S-W GALVANIZED IRON PRIMER
SECOND COAT S-W FLAT TONE OLD GOLD
THIRD COAT S-W GLAZE COLORS GOLDEN BROWN & OLIVE LAKE each reduced with S-W GLAZING LIQUID and applied separately to produce mottled green & brown tone or GLAZE COLOR SCARLET ORANGE reduced with S-W GLAZING LIQUID

convenient, mix Kalso the night before and leave it in a cool place to "jell" overnight. For previously finished surfaces the size coat may be omitted. This treatment is excellent for basement walls.

(*a*) **Metal-Lined Bath-Tubs—To Refinish**—Use S-W Bath Enamel. See that the tub is absolutely free from grease and soap, and perfectly dry. Rub the surface with fine sandpaper or with pumice-stone until it is smooth so that the enamel will more easily adhere. Stir thoroughly from the bottom of the can. Apply with a fitch or soft bristle brush, spreading evenly, and in thin coats. Allow about 24 hours for each coat to dry, and for best results, sandpaper lightly with fine finishing paper or moss between coats. Three coats are necessary if a porcelain-like surface is desired. Several days should be allowed after the last coat has been applied before permitting water to touch the surface. Then run cold water in first to assist it in hardening. If the enamel is too heavy to work freely, thin it slightly, using about a pint of turpentine to a gallon of enamel. Keep the enamel well covered when not in use.

(*b*) **Stove-Pipe and Iron Enamel—To Protect**—S-W Stove-Pipe and Iron Enamel should be applied with a soft rag when the surface is slightly warm and should be allowed to dry at least 24 hours before subjecting it to high temperature. Under this condition it will be practically smokeless and will produce a better and longer wearing enamel on the surface than any other similar material. This finish is highly inflammable, and should not be exposed to flames or sparks.

(*c*) **Picture Frames, Chandeliers, Bird Cages, Gas Jets, etc.—To Gild**—Use S-W Empress Liquid Gold which is put up ready for application. First clean the surface as thoroughly as possible with a dry, soft cloth. Then apply the liquid gold with the brush which comes with the package.

When there is no objection to mixing, S-W Imperial Gold Enamel may be used. It comes in powder form with S-W Gold Enamel Size, a dish for mixing and a small brush with which to apply it. Mix the powder and size to give a thin paste and apply with the brush after the surface to be treated has been cleaned with a dry, soft cloth.

(*d*) **Concrete and Cement Floors—To Finish**—S-W Concrete Finish for floors is suitable for both exterior and interior concrete and cement floors. When the contractor or architect has been consulted to make sure that the cement or concrete floor is thoroughly dry, apply a first coat of S-W Concrete Floor Finish thinned with about a pint or a quart of turpentine to a gallon of the paint. Second and third coats may be applied as the paint comes from the can. Allow at least 24 hours for each coat of paint to dry thoroughly.

Interior Work

(*a*) **Andirons, Ornamental Iron, etc.—To Paint**—For these surfaces, use S-W Flat Black. It comes ready for use, and should be applied in one or two coats with a brush. It is also suitable for use on wood surfaces to give the effect of wrought iron.

(*b*) **Radiators, Boilers, Water-Pipes, etc.—To Protect**—There are several kinds of finishes which can be used on radiators, water-pipes, etc. Where a metallic effect is desired, S-W Liquid Gold or S-W Aluminum Paint may be employed. One coat of this material should give a satisfactory surface. For best results, apply when the surface is slightly warm and after use allow at least 24 hours before subjecting to high temperature.

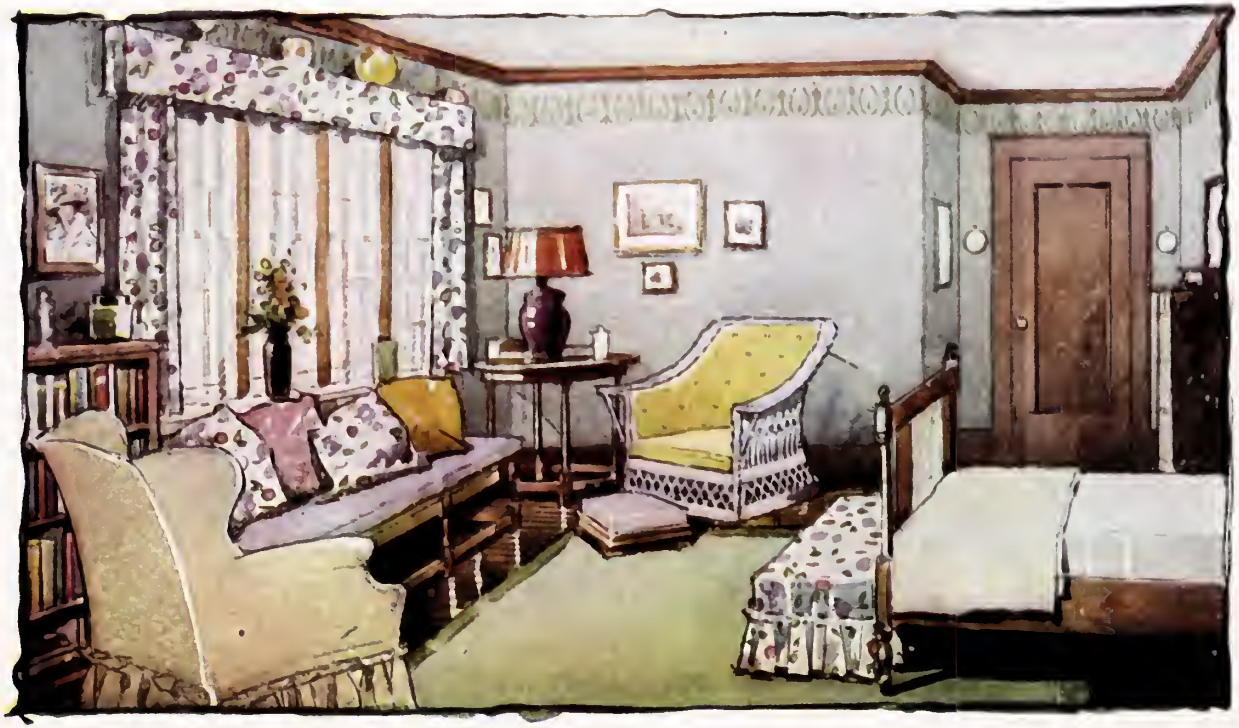
If a finish matching enameled woodwork is desired, use S-W Enamel or S-W Enameloid in the desired tint as directed for woodwork, page 19-*b*. When the radiators are new and have not been given a priming coat at the factory, S-W Galvanized Iron Primer is necessary as a first coat (before building up the undercoating of white paint).

Where the radiators are to be finished to match the walls, employ one of the following methods: (a) If the surface was never painted, apply S-W Galvanized Iron Primer, and in twenty-four hours, apply second and third coats of S-W Flat-Tone and a coat of S-W Glaze Color thinned with S-W Glazing Liquid as directed on page 27-*a* for glazing walls. (b) Apply S-W Aluminum Paint or S-W Empress Liquid Gold, and after twenty-four hours, use S-W Glaze Color thinned with S-W Glazing Liquid as directed for last coat in mottling walls, page 27-*a*.

(*c*) **Decorative Department**—Many times you have a paint problem before you—such as what color-scheme to use on the outside of your house—how to redecorate or brighten up a room—or even what finish would be most suitable for a certain piece of furniture. At such a time you would welcome the advice of an experienced decorator if you could get reliable service without much trouble and without obligating yourself in any way.

The Sherwin-Williams Co. conducts a Decorative Department to cope with just such problems as you encounter repeatedly. It consists of skilled decorators who consider your particular problem and—free of charge—give you advice that places you under no obligation whatever.

To take advantage of this free service it is only necessary to send such information as will guide our decorators in their choice of suitable color-schemes. A rough pencil-sketch, or better still, blueprints should be sent. With this information to guide them, our decorators send you suggestions best suited to your need. Just furnish the information we have recommended to the Decorative Department, The Sherwin-Williams Co., 601 Canal Road, N. W., Cleveland, Ohio.



A Bright, Cheerful Bedroom

See Page 44 for Specifications

General Directions—Interior

How to Select Finishes for Interior Wood Surfaces

(*a*) **Open-Grained Woods,** such as oak, ash and chestnut, can be filled with S-W Paste Fillers (which can be had in shades to match finish desired) or given the Mission effect by finishing without the filler using varnish or stain and varnish. Where the wood is to be stained it is necessary to use the stain before the filler. The natural finish may be produced with one of the Paste Fillers and Varnish.

(*b*) **Close-Grained Woods,** such as pine, cypress, fir, redwood, spruce and hemlock, do not require the use of Paste Fillers. They can be finished natural with varnish, with shellac and wax, or they can be stained and varnished or stained and waxed.

(*c*) **Whitewood, Poplar, Cottonwood and Birch** are excellent for enamel work. Pine can be used, but requires a first coat of S-W Shellac to bind rosin or pitchy sap.

Helpful Suggestions

(*d*) *To thin S-W Golden Oak Stain, S-W Oil Stain and Varnishes*, use turpentine; to thin S-W Handcraft Stain, use S-W Handcraft Stain Reducer.

(*e*) *To wash furniture and woodwork*, use S-W Flaxoap with three buckets of water and two sponges. One bucket and sponge should be used for the soap and water washing, another bucket and sponge for first rinsing, and the same sponge with the third bucket of clear water for second sponging.

(*f*) *To remove paint and varnish* from window-panes or other glass surfaces, use hot acid vinegar, or for a more simple method, apply S-W Taxite to soften the paint when it can be scraped or wiped off.

(*g*) *To make a high room look lower*, use a drop ceiling; that is, bring the ceiling color on to the wall for about 16 to 24 inches according to the height of the room.

(*h*) *To make a narrow room look wider*, use a plate rail or chair rail.

Interior Estimating

(*i*) In estimating the amount of materials required for interior decoration, it is necessary to figure each room separately. The three dimensions of the room are necessary.

To determine the quantity of Flat-Tone for three-coat work on the ceiling, multiply the length by the width which gives the square feet of ceiling area, divide this by 225 (covering capacity per gallon of Flat-Tone for three coats). This will give the approximate number of gallons required for the ceiling.

AVERY LIBRARY
COLUMBIA UNIVERSITY

General Directions—Interior

The quantity of Flat-Tone required for three-coat work on the walls can be estimated in the following manner: Multiply the distance around the room by the height. This gives the number of square feet of wall space. Subtract from this 20 square feet for each window and 21 square feet for each door. Divide the number of square feet which remain by 225 (covering capacity in square feet of Flat-Tone for three-coat work). This gives the quantity in gallons required for the walls. The first coat of Flat-Tone should be mixed in equal parts with Flat-Tone Mixing Size. If the number of gallons of Flat-Tone needed for the ceiling and walls be added and the result be divided by 6, it will give the amount of Flat-Tone Mixing Size necessary for both ceiling and walls.

For estimating materials required for blended or stippled walls, write the S-W Decorative Department and information will be furnished.

In a room of average size (about 12 by 15), there is usually the following woodwork:

2 Doors (21 square feet each)	42 square feet.
Baseboard (½ foot high)	27 square feet.
3 Windows (20 square feet each)	60 square feet.
Total	129

The distance around the room multiplied by the height of the baseboard gives number of square feet in the baseboard. Should the surface be finished natural by applying a coat of Shellac and then two coats of Scar-not Varnish the procedure will be as follows in estimating: Divide the square feet of woodwork by 480 (covering capacity per gallon for one coat of Shellac) which will give the number of gallons of Shellac necessary. Multiply the square feet of woodwork by 2 (for two-coat work) and divide by 300 (covering capacity of Scar-not to the gallon), the result giving the number of gallons Scar-not Varnish needed. To determine the number of gallons of stain required for woodwork, divide the area of the surfaces to be treated by 480 (number of square feet Handcraft Stain covers to the gallon). If filler is to be estimated, divide the area in square feet by 30 (which will designate the number of pounds needed).

For a white enamel finish, divide the area of woodwork in square feet by 250 (covering capacity of one gallon of under-coat for three-coat work). This will give approximate number of gallons for under-coating. Divide the square feet of woodwork by 250 which will give the number of gallons required for one coat of white enamel.

If floors are to be finished natural, three coats of Mar-not will be necessary. Multiply the area of the floor (length times width) by 3 and divide by 480 (covering capacity Mar-not one gallon, one coat).

General Directions—Interior

To estimate for floors to be stained, divide area of floor by 480 (number of square feet Handcraft Stain and Handcraft Stain Reducer cover per gallon) which will give the number of gallons of Handcraft Stain Reducer with which about one-sixth as much Handcraft Stain should be used.

(*a*) **Waxing**—The wax intended for polishing, usually comes in paste or semi-solid form. S-W High Polish Fluid Wax is one exception. To apply wax, rub a soft cloth well on the wax and then vigorously rub the cloth on the woodwork so that there will be a sufficient amount of heat generated by friction to partially melt the wax. When used in this way, a smooth, even coat of the wax can be applied. Often the cloth is wound around a weighted brush or other article to give weight and increase the heat of friction. To estimate the number of pounds of Floor Wax required, divide the area of the floor by 250 (covering capacity of Floor Wax per pound.)

(*b*) **Drying**—If a preceding coat of paint, varnish, enamel, stain, etc., is not allowed to dry sufficiently before applying finishing material, difficulty may arise. Neither is it advisable to allow the coats too much time to dry, for if bone hard, the surface will not have enough "tooth" or hold for the new material.

(*c*) **Rubbing With Pumice-Stone and Oil**—In many of the instructions in this booklet, rubbing with pumice-stone and oil over varnished and enameled surfaces is directed. The purpose is to produce a dull-polished non-gloss surface. Use powdered pumice which can be bought at any drug or hardware store. A half pound will be plenty for the woodwork or floor in a room of average size. Dip a nail brush or vegetable brush, or a soft cloth in ordinary sweet oil or in linseed oil and then in pumice, and then rub back and forth on the surface to be treated, working on about a square foot at a time. About 12 or 15 strokes on each part of the surface will serve to wear down the gloss and give the desired effect. If any pumice remains on the surface, it can be wiped off easily.

(*d*) **Filling Cracks in Plaster**—A wall should present an unbroken surface before it is decorated. If there are cracks or nail-holes, they can be filled until even with the surface. Use plaster of paris. Mix with water to form a thick paste. To keep the paste in this consistency, add a very little water to it as you go along, and as the preparation thickens. Force this paste into the cracks and holes with a flexible knife, such as is used for cake-mixing, or with the fingers. If this mixture is allowed to stand until it becomes hard, it can not be used again, and should be discarded and a new batch should be made.

General Directions—Interior

(*a*) **Paint and Varnish Remover**—S-W Taxite removes paint or varnish from any surface and does not interfere with the drying or durability of subsequent coats. Taxite does not injure the skin, discolor the most finely grained wood, nor soften glue. It is manufactured in both liquid and semi-liquid form, the latter is for use on vertical surfaces.

Apply one coat with a brush and allow to stand for ten or fifteen minutes. Then scrape off with a blunt knife or piece of glass. Clean with benzine, gasoline or wood-alcohol (being careful to have no flame near) and the surface is ready for refinishing. Do not rub Taxite in with the brush. If the first coat fails to remove the paint or varnish, apply another coat and allow to stand ten or fifteen minutes before scraping and cleaning.

*BRUSHES—HOW TO USE

(*b*) To apply varnish so that it will be free from bubbles, use an oval or flat chisel brush, ranging in width from 1 inch to 4 inches, according to the size of the surface to be varnished.

For painting interior walls and ceilings, use a 4½-inch or 5½-inch bristle brush. Either is convenient to use; the inexperienced person will probably prefer the smaller. The same kind of brush or a 4-inch fitch brush may be used to apply tinted Glazing Liquid with which preparation mottled and blended effects can be secured, and to apply stain for woodwork, floors and furniture.

Keep varnish brushes in turpentine, other brushes may be left standing in water, provided they have been cleaned. If brushes become stiff with paint, heat vinegar to the boiling point and allow them to stand in it, or, use S-W Taxite, the paint and varnish remover.

Paint for interior walls and ceilings should be applied with a long, even stroke from side to side. Woodwork finishes (stain, varnish and enamel) should be applied in the direction in which the wood grain runs.

Glazing Liquid when tinted for mottled and blended effects can be applied with almost any stroke, or even by striking the brush broadside against the surface. It should not be applied thinly, for as much color as the brush will hold without dripping, should be used. It is advisable to work quite rapidly with the Glazing Liquid, so that it will not set before there is time to mottle the color with the cloth or sponge advocated for the purpose. It is well to have an assistant for the glazing process, so that while one applies the paint the other can follow to do the blending.

*Note—Some brushes may only be designated by their trade name, and your dealer can supply you with the right kind.

Don'ts

Don't leave paint uncovered over night.

Don't leave brushes in paint, stain or varnish.

Don't thin paint nor clean brushes near a flame.

Don't use an interior finish for an exterior surface.

Don't use a finish prepared for standing woodwork, on floors.

Don't paint around the edges of a floor and leave the center for the last.

Don't use any finishing material without first stirring it thoroughly in the can.

Don't skimp on plenty of good linseed oil when mixing paint for exterior use.

Don't use enamel brushes to stain and expect to use them for enameling again.

Don't repaint until all leaking roofs, gutters and broken spouts have been repaired.

Don't use any new finishing material over a surface which has not been cleaned first.

Don't apply flat oil paint over a water-tinted wall until old material is washed off.

Don't apply new paint over blistered paint without scraping or burning off the old finish.

Don't use boiled oil in any first coat, S-W Primers, or for thinning SWP. Use pure raw linseed oil.

Don't paint on the sunny side of a house, if possible; avoid painting in the direct heat of the Summer

Don't use an interior wall brush to apply exterior paint. See suggestions for the selection of suitable brushes on pages 10-*c* and 40-*b*.

Don't apply exterior paint in thick, heavy coats. Brush it out well, as two thin coats cover better and protect the wood more than one heavy coat.

Don't use as a first coat on unfinished wood surfaces any but S-W Primers or SWP thinned with pure raw linseed oil and turpentine according to instructions. (See page 11-*a*).

Don't apply one coat of paint and let it stand a year or so before applying the second. It will have weathered to such an extent that the final results will not be nearly as satisfactory.

Don'ts

Don't apply stain to a painted or varnished surface before removing the old finish. S-W Taxite is a paint and varnish remover.

Don't forget that "elbow-grease" must be used to spread any paint out into thin coats and to brush it well into the pores of the wood.

Don't apply paint over a damp or wet surface, or before you have an architect or a contractor's assurance that basements and the plaster have dried out thoroughly.

Don't paint around fresh mortar beds, on account of the tendency of the oil in any paint to absorb the moisture and fumes from the lime, destroying the life of the oil and causing the paint to flat out and perish.

Don't apply a coat of paint and let it get bone hard before continuing the work. If the under surface is allowed to get too hard, it will not have the proper "tooth" or hold to allow the succeeding coat to get a grip on it.

Don't compare the price of SWP with that of other paints without considering that SWP is the paint that covers most and lasts longest; the paint with a trade-mark; the paint that is the result of half a century of experience in the manufacture of high-grade finishes; the paint that will preserve the building material most, and the paint that will cost the least in the end.

Color Plate Effects

How to Obtain the Effects Shown on the Color Plates

Page 8

Upper Body—SWP No. 485.
Lower Body—SWP Gloss White.
Trimming of Upper Body—SWP No. 352.
Trimming of Lower Body and Sash—SWP Gloss White.
Shutters—SWP No. 371.
Roof—S-W Preservative Shingle Stain C-72.
Porch Floor—S-W Porch and Deck Paint No. 49.
Porch Ceiling—S-W Rexpar Varnish.
Exterior Doors—S-W Golden Oak Stain and S-W Rexpar Varnish.

Page 12

Body—SWP No. 375.
Trimming—SWP Gloss White.
Sash—SWP Gloss White.
Shutters—SWP No. 498.
Roof—S-W Preservative Shingle Stain B-41.
Porch Floor—S-W Porch and Deck Paint No. 48.
Porch Ceiling—S-W Rexpar Varnish.
Exterior Doors—S-W Permanent Mahogany Stain No. 700 and S-W Rexpar Varnish.

Page 28

Ceiling—S-W Flat-Tone Lichen Gray.
Wall—S-W Flat-Tone System Effect No. 25, obtained with Flat-Tone White and S-W Glaze and Stencil Color Sage Gray.
Stencil—No. 5. S-W Glaze and Stencil Colors: Leaves, Stencil White 1 part and Deep Olive 1-5 part. Flowers, Orange Lake 1 part and Stencil White 1-2 part.
Woodwork—(Birch), S-W Mahogany Stain No. 700 and S-W Scar-not Varnish.
Floor—(Oak), S-W Antique Oak Paste Filler and S-W Mar-not Varnish.
Curtains—White marquisette, sill length.
Overcurtains—Printed linen or figured cretonne.
Rugs—Oriental or Whittall in Oriental patterns.
Furniture—Mahogany, with a few willow pieces finished with S-W Handcraft Stain Silver Gray.

Color Plate Effects

Page 29

Ceiling—S-W Flat-Tone White.
Wall—S-W System Effect No. 32, requiring S-W Flat-Tone Holland Blue and S-W Glaze and Stencil Color Stencil White.
Woodwork—(Birch), S-W Permanent Mahogany Stain No. 700 and S-W Scar-not Varnish.
Floor—(Oak), filled with S-W Antique Oak Paste Filler and finished with S-W Mar-not Varnish.
Curtains—White etamine.
Overcurtains—Kapock silk in blue.
Rugs—Two-tone velvet in brown.
Furniture—Mahogany Colonial design.

Page 36

Ceiling—S-W Flat-Tone Caen Stone.
Wall—S-W Flat-Tone French Gray.
Stencil—No. 3077. Applied with S-W Glaze and Stencil Colors: first color, Japanese Brown 1 part and Stencil White 1-2 part; second color, Heliotrope Lake 1 part and Stencil White 1 part.
Woodwork, Cornice and Bookcase—S-W Oil Stain Circassian Walnut and S-W Scar-not Varnish.
Floor—(Oak), S-W Antique Oak Paste Filler and S-W Mar-not Varnish.
Curtains—White marquisette.
Overcurtains—Printed linen or cretonne in gray, lavender and green.
Rugs—Kilmarnock, in greens.
Furniture—Walnut upholstered, and willow, in gray enamel.

S-W Porch and Lawn Furniture Enamel

VERMILION

WILLOW GREEN

GRASS GREEN

CARMINE

BOG GREEN

S-W Wagon and Implement Paint

YELLOW

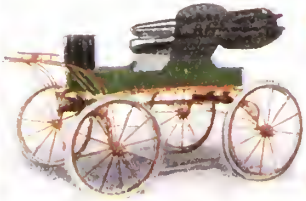
GREEN

BLUE

RED

WINE

S-W Auto and Buggy Paint



YELLOW

VERMILION

CART RED

BLUE

CARMINE

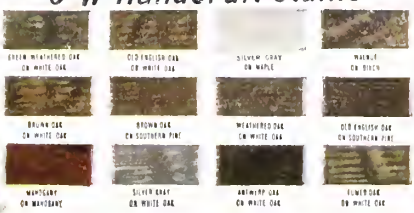
LIGHT GREEN

WINE

GRAY

BREWSTER GREEN

S-W Handcraft Stains



A few of the most Popular Colors.

The above color samples match approximately the actual material. For exact shades get color cards from the Sherwin-Williams dealer.

FURNITURE AND FLOORS CAN BE PROPERLY FINISHED WITH S-W MATERIALS

S-W Golden Oak Stain

S-W Handcraft Stain Old English Oak

S-W Handcraft Stain Tavern Oak

ART. No. 1
THIS TABLE SHOWS THE EFFECT OF STAINING OAK WOOD WITH S-W HANDCRAFT STAIN EARLY ENGLISH

No. 2 S-W MARNOT VARNISH

No. 3 S-W FLOOR-LAC LIGHT OAK

No. 4 S-W INSIDE FLOOR PAINT GRAY

Color Plate Effects

PLATE XXVI—Page twenty-one

The following specifications tell how to secure the effects shown on Plate xxvi. If they are not clear to you, write our Decorative Department for further information.

Section No. 1

Suitable for living-rooms, parlors, and such store interiors as florists, milliners and confectioners:

Background—S-W Flat-Tone Cream and S-W Glaze and Stencil Color Sage Gray, blended into Heliotrope Lake.

Stencil—No. 100R. S-W Glaze Colors: Outline, Raw Umber, filled in as follows: Fruit, Heliotrope Lake reduced. Leaves, Nile Green, reduced. Stems, Raw Sienna reduced. Shadows, Raw Umber 1 part and Heliotrope Lake 1-2 part reduced. Background, Cobalt reduced.

Section No. 2

Suitable for halls, living-rooms, clubs, stores and public buildings:

Background—S-W Flat-Tone Cream.

Special Stencil Decoration—S-W Glaze and Stencil Colors: Outline, Burnt Sienna 1 part, Olive Lake 1 part and Stencil White 1-2 part. Eagle, lion on shield and ends of mantling, Olive Lake reduced. Helmet, Olive Lake 1 part and Cobalt 1-5 part reduced. Inside of mantling, Burnt Sienna greatly reduced. Crown, ribbon and halo, Raw Sienna. Shadows, Raw Sienna 1 part and Burnt Sienna 1-10 part. Border of Dots, Raw Sienna reduced.

Section No. 3

Suitable for banks, churches, public halls, libraries, etc.:

Background—S-W Flat-Tone System Effect No. 25.

Stencil—No. 43, used as border decoration. S-W Glaze and Stencil Colors: Burnt Sienna 1-2 part, Raw Sienna 1 part and Raw Umber 1-3 part. Border filled in with Raw Sienna and Alizarin Green Light, applied separately to the various leaf portions. Highlight, Chrome Yellow Light 1-2 part and Stencil White 1 part.

Section No. 4

Suitable for dining-rooms, cafes, clubs, etc..

Background—S-W Flat-Tone Silver Gray glazed with Golden Brown and Olive Lake, applied separately and blended.

Stencil—No. 18R. Applied with S-W Glaze and Stencil Colors: Outline, Raw Umber 1 part and Burnt Sienna 1-2 part. Fruit, filled in with Orange Lake applied thinly. Stems, filled in with Raw Sienna and Raw Umber, equal parts. Leaves touched up lightly with Alizarin Green Light. Shadows, Raw Umber. Highlights, Chrome Yellow Light 1-3 part and Stencil White 1 part.

Color Plate Effects

PLATE XXXII—Page twenty-two

The following specifications tell how to secure the effects shown on Plate xxxii. If they are not clear to you, write our Decorative Department for further information.

Section No. 1

Suitable for bank interiors, court-rooms, etc.:

Background—S-W Flat-Tone Silver Gray.

Stencil—No. 1048. S-W Glaze and Stencil Colors: Outline, Raw Umber 1 part, Italian Blue 1-3 part, filled in with Italian Pink, Alizarin Green Light, Italian Blue and Permanent Crimson Lake, each color reduced with Glazing Liquid and applied separately. Shadows, Raw Sienna reduced.

Section No. 2

Suitable for halls, corridors, lobbies, libraries, etc.:

Background—S-W Flat-Tone Cream.

Stencil—No. 104R. S-W Glaze and Stencil Colors: Outline, Burnt Sienna 1 part and Raw Sienna 1-2 part. Leaves, filled in with Alizarin Green Light, reduced. Stems and bands, Raw Sienna reduced. Shadows, Permanent Crimson Lake reduced.

Section No. 3

Suitable for dining-rooms, club-rooms and cafes:

Background—S-W Flat-Tone Ivory glazed with Glaze Colors Scarlet Orange and Persian Brown, each color applied separately and blended.

Stencil—No. 3009. S-W Glaze and Stencil Colors: Outline, Raw Umber. Leaves, two colors: Alizarin Green Light and Italian Blue, each color applied separately. Stems, Raw Sienna. Berries, Permanent Crimson Lake. Lights, Chrome Yellow Light 1 part and Stencil White 1 part.

Section No. 4

Suitable for reception rooms, parlors and dance halls:

Background—S-W Flat-Tone System Effect No. 26, requiring Flat-Tone White and Glaze Color Steel Green.

Stencil—No. 108R. S-W Glaze and Stencil Colors: Outline, Raw Umber. Filled in as follows: Flowers, Heliotrope Lake reduced and Raw Sienna reduced. Ribbon and centers, Alizarin Green Light reduced. Stems, Raw Sienna, 1 part and Heliotrope Lake 1-2 part reduced. Shadows, Cobalt greatly reduced.

Insecticides

The Protection of Trees, Shrubbery, etc., against Insects and Diseases—The proper care of decorative shrubbery, ornamental shade trees, flowers, etc., is of vital importance in assuring pleasant home surroundings. Every tree or plant is subject to attack by insects and disease. Spraying is recognized as the only adequate preventative and cure for these pests. Wonderful results can be secured with a very small expenditure of money, and the following brief information should be of interest to home-owners everywhere:

In the Springtime, before the buds burst and while the trees, shrubbery, etc., are still in the dormant state, a thorough spraying should be given with a mixture composed of from 10 to 12 pounds of Sherwin-Williams Dry Lime-Sulfur, as it comes from the package, to 50 gallons of water. All branches, twigs and limbs should be thoroughly covered with this solution, which tends to eradicate the scale insects which are prevalent in all parts of the country.

Later in the Spring, just after the leaves have come out, another spraying should be given all shrubbery, using a mixture consisting of one and a half to two pounds of Sherwin-Williams Dry Lime-Sulfur and one and a half to three pounds of Sherwin-Williams Dry Powdered Arsenate of Lead in 50 gallons of water, spraying so as to cover all foliage very thoroughly. This application will prevent the inroads of leaf-eating and chewing insects, as well as all fungus diseases.

A month or six weeks later an additional spraying should be made, and as often thereafter as found necessary, using exactly the same mixture as described in the preceding paragraph. The cost of this treatment is very small and insures hardy, luxuriant foliage, free from blemish and insect infestation.

Where the insect known as the Rose Louse is prevalent, it is well to make an additional spraying when the louse appears, composed of tobacco extract dissolved in water. Satisfactory tobacco extracts can be purchased at any seed store, and full directions are usually given on the package.

S-W Pruning Compound should be used to protect trees and shrubbery from which old branches have been removed. It should be applied at once over the wound, which should be cut clean and not jagged. Use either a coarse, stiff brush or a putty-knife for the application. It seals the surface, prevents "bleeding" of the sap. It does not wash off with the weather.

Further information and complete data on the subject of spraying the home garden can be procured upon application to the Insecticide Department of The Sherwin-Williams Co.

Sherwin-Williams Products

Paints, Colors, Etc.

Aluminum Paint
American White
Auto and Buggy Paint
Auto Top Dressing
Automobile Refinishing Outfit
Bath Enamel
Bras-Brite
Brighten Up Finishes
Brighten Up Stain
Bronzing Liquid
Carbolic-ol
Carbolic-ol Shingle Stain
Carbon Paint, Red Diamond Brand
Cement and Stucco Stains
China Gloss White, SWP
Chlorocene
Combination Whites
Commonwealth Barn Red
Commonwealth Barn Gray
Concrete Finish for Walls and Floors
Concrete and Cement Hardener
Copper Paint
Crack and Seam Filler
Creosote Paint
Cycle Enamel
Dancing Floor Wax
Deco-Paste
Decotint Wall Finish
Decotint Wall Colors
Distemper Colors (Fresco)
Drier, English Patent
Dry Colors
Ebonol
Elastic Roof Cement
Empress Liquid Gold
Enamel Leather Dressing
Enameloid
Enamel
English Patent Drier
English Venetian Red (Paste)
English Vermilion (Dry)
Family Paint
Filler (Liquid)
Filler (Paste)
First Quality Oil Colors
Flat Black
Flat Brick Red
Flat White, SWP
Flat-Tone (Liquid)
Flat-Tone Glaze and Stencil Colors
Flat-Tone Glazing Liquid
Flat-Tone Mixing Size
Flaxoap
Floor Finishes

Paints, Colors, Etc.—*Continued*

Floorlac
Floor Wax
Floor Wax, Dancing
Floorwipe
Fluid Wax, High Polish
Free-Flowing Color Varnishes
French Crown Green, SWP
French Crown Green (Paste)
French Zinc in Varnish
Galvanized Iron Primer
Glaze and Stencil Colors
Glazing Putty
Gloss Whites, SWP
Gold Paint and Gold Enamel
Golden Oak Stain
Gold Size (Cornish Eureka)
Graining Colors (Prepared in Oil and in Distemper)
Graining Preparation
Graphite Pipe Joint and Gasket Compound
Graphite (Black Lead)
Greens—
  Creosote (Liquid)
  French Crown (Paste)
  French Crown, SWP
Handcraft Stains
Harmless Sheep Marking Liquid
High Polish Fluid Wax
Imperial Gold Enamel (Lustroline)
Inside Floor Paint
Inside Varnish White, SWP
Kalso
Linoleum Cement
Linseed Oil
Linseed Oil (Medicinal)
Linseed Oil Soap
Liquid Filler
Liquid Gold
Lustroline Imperial Gold Enamel
Machine Paint and Filler
Medicinal Linseed Oil
Metalastic (Liquid)
Metallic Brown (Paste)
Metallic Brown, SWP
Mine, Mill and Factory Colors
Mixing Size (Flat-Tone)
Moss Green, SWP
Non-Corrodible Graphite Paint
Ochre (Paste)
Oil Colors
Oil Stain
Old Dutch Enamel
Old Dutch Process White Lead
Outside Gloss White, SWP

Sherwin-Williams Products

Paints, Colors, Etc.—*Continued*

Paint and Varnish Remover
Paste Colored Paint
Paste Filler
Perfect Method System for Carriage Painting
Permanent Cardinal Red, SWP
Permanent Mahogany Stain No. 700
Permento
Polish-ol
Porch and Lawn Furniture Enamel
Porch and Deck Paint
Powdered Floor Wax
Prepared Graining Colors
Preservative Shingle Stains
Primer, Gray and Yellow, SWP
Quick-Drying Colors
Quick-Drying Colors, Tubes
Red Lead (Paste)
Roof and Bridge Paint
Schoolboard Slating
Screen Enamel
Sheep-Marking Liquid
Shingle Stains, Preservative
SWP (Sherwin-Williams Paint, Prepared)
Special Colors (Paste)
Stencil Colors
Stencil Outfits
Stencils
Stove-Pipe and Iron Enamel
Taxite (paint and varnish remover)
Tire-Coat (for renewing auto tires)
Venetian Red
Verdelite
Wagon and Implement Paint
Waxes—
  Dancing Floor (Powdered)
  Floor Wax (Paste)
  High Polish Fluid
White Lead (Paste)
White Zinc (in Oil)
Whites, SWP
Woodcraft Stains
Wood Crack Filler
Wood Preservatives—
  Carbolic-ol
  Chlorocene
Yellow Ochre (Paste)
Zincs in Oil, White
Zinc in Varnish, French
Zinc (Dry)
Zinc (Leaded)

S-W Varnish Leaders

MAR-NOT
Hard Drying Floor

S-W Varnish Leaders—*Continued*

No. 1 Floor
Durable Linoleum Finish
SCAR-NOT
REXPAR
Kopal
Excello
Finest White Damar
Pale Flowing Cabinet
Premo Hard Oil
Interior Coach
High Gloss Interior
Velvet Finish No. 1044
Mission-lac
Hard Drying Seat
No. 1 Coach
Premo Furniture

FIRST-COATERS AND LIQUID FILLERS

First-Coaters

Mission-lac
Shellacine
Liquid Filler
Wall Size

Driers and Japans

Hercules Drier
Dry-o-nite (the Master Painters Drier)
Japan Drier
Gold Size Japan
Coach Painters Japan

Asphaltums

Finest Turpentine Asphaltum
No. 1 Asphaltum
Premo Asphaltum

Shellacs

Pure White Shellac
Pure Orange Shellac
White Shellac
Orange Shellac

Carriage Varnishes

Whitest Body Finishing
Wearing Body Finishing
Carriage Body Finishing
Whitest Gear Finishing
Elastic Gear Finishing
Pale Perfection Gear
One-coat Carriage (Body or Gear)

Carriage Varnishes—*Continued*

Extra Pale Express Coach
Hard Drying Gear
Wagon Coach
Whitest Body Rubbing
Extra Pale Body Rubbing
Pale Quick Rubbing
Quick Rubbing (Body or Gear)
Gear Rubbing

Insecticides

Cattle Dip No. 15
Fungicides
Insecticides
Dry Powdered Lime-Sulfur
Lime-Sulfur Dip
Paris Green (Dry)
Pruning Compound
Tuber-Tonic
Fungi-Bordo

THE SHERWIN-WILLIAMS CO.

FACTORIES AND OFFICES

CLEVELAND, 601 Canal Road, N. W.
CHICAGO, Pullman Station
NEWARK, Brown Street and Lister Avenue
MONTREAL, 897 Centre Street
LONDON, ENGLAND

WAREHOUSES AND OFFICES

ALBANY, 380 Broadway
BALTIMORE, 8 West Fayette Street
BINGHAMTON, N. Y., 115 Court Street
BIRMINGHAM, 2021 No. Third Avenue
BOSTON, 11-13-15 Stillings Street
BUFFALO, 66-68 Erie Street
CHICAGO, City Office, 1101 People's Gas Building
CHICAGO, Warehouse, 2355-57 LaSalle Street
CINCINNATI, Sixth and Main Streets
COLUMBUS, 16-20 East Chestnut Street
DALLAS, 1613-21 Wall Street
DENVER, 622 Fifteenth Street
DETROIT, 475 Trombley Avenue
FORT WORTH, TEXAS, 700 Houston Street
HOUSTON, 2108-12 Preston Street
INDIANAPOLIS, 34 So. Meridian Street
KANSAS CITY, 1400 St. Louis Avenue
KNOXVILLE, 506 Gay Street
LONDON, ENGLAND, 7 Well Court, Queen Street, E. C.
LOS ANGELES, 816-822 Traction Avenue
MINNEAPOLIS, 701-705 Third Street, North
NASHVILLE, Fifth Avenue and Union Street
NEW ORLEANS, 317 Camp Street
NEW YORK, 119-123 West 31st Street and 116-120 West 32nd Street
OMAHA, Corner Tenth and Dodge Streets
PASADENA, CAL., 113-115 East Colorado Street
PEORIA, ILL., 318 So. Adams Street
PHILADELPHIA, Delaware Avenue and Chestnut Street
PITTSBURGH, 927 Liberty Street
PORTLAND, ORE., 469-471 Everett Street
SAN ANTONIO, 101 East Commerce Street
SAN FRANCISCO, 454-466 Second Street
SAVANNAH, 745 Wheaton Street
SEATTLE, 512 First Avenue, South
SPOKANE, Corner Railroad Avenue and Wall Street
ST. LOUIS, Second and Clinton Streets
TORONTO, 86 York Street
VANCOUVER, 827 Powell Street
WACO, 720 Austin Street
WINNIPEG, Corner Vincent and Whyte Avenue

Designed and Printed by the
Advertising Department of
THE SHERWIN-WILLIAMS CO.

B308 Cov. B17 744